CANADIAN MOVING PICTURE

Digest

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In the Words of Sir Thomas Beecham . . .

THERE are twenty-six letters in the English alphabet, and it is amazing to what extent these few letters can be combined to convey strength, beauty, misery, degradation, exaltation, inspiration, virtue, vice, gladness, madness, praise, poetry, love, hate and the fury of thought.

Every word in the English language is made from the twenty-six letters of this alphabet, and you find these same letters used in many foreign languages. The Persians say that Arabic, Persian and Turkish are three primitive languages. It is said that the Serpent, which seduced Eve, spoke Arabic, the most persuasive language in the world, that Adam and Eve spoke Persian, which is considered the most poetic of languages, and that the angel Gabriel spoke Turkish. If you are unfamiliar with this angel, he is the angel with the trumpet, that wind-instrument which has a cupped mouthpiece.

Charles Quint is quoted as saying, "I speak German to my horses, French to my friends, Italian to my mistresses and Spanish to my God."

You may ask why this dissertation on language made up of words, and words marched into sentences, sentences into paragraphs? It is the result of a recent statement made by Sir Thomas Beecham, whom many of us have had the pleasure of watching as he conducted an orchestra.

The British Broadcasting Corporation is said to have made Sir Thomas an offer of $558.00 for the rights to broadcast his new arrangement of Balfe's opera, The Bohemian Girl, which opera opened in London, August 14th.

Sir Thomas sent the copyright department of the BBC, the following note, in which he rejected the offer made. "What you are pleased to call 'my arrangement' of Balfe's, The Bohemian Girl, has involved the thoughts of twenty-five years and continuous active labor in the way of dramatization and orchestration during the past five months.

"I, therefore, take pleasure in informing you that at no time and nowhere in the course of my long career (actually fifty years) have I received such a preposterous, inadequate, thoughtlessly impudent and magnificently inept proposal or offer from any one."

Somehow, as I read this reported letter from Sir Thomas Beecham to the BBC, the figure of Monty Woolley appeared before me, and I seemed to hear his voice in the language of, The Man Who Came To Dinner.

"Such a preposterous, inadequate thoughtlessly impudent and magnificently inept proposal"! What a flow of words, and what a flow of thought. What a pity that we have not more men like Sir Thomas, who can send forth, in a volley of words, sufficient fire and powder to take a citadel, without firing a single shot.

Today, "we ain't got time" to say, "we have not." Today, we are in such a hurry that we say, "O.K." to indicate we are in agreement. Today, we call presidents of companies, "prexies." Today, we use the caption "Pix Pasturize Aging Stars in Nix." Do you know what that writer intends to convey? Not until I read the story did I understand the caption, and then I found out that studios were not utilizing the talent of stars who were over the age of forty, that such studios were substituting Youth.

We know that race-horses, which have appreciative owners, put such horses out to pasture when their racing years are over, we know that owners of horses, who love their horses, put their horses out to pasture when they are too old to work or ride, but I have not heard of studios who put their stars out to pasture when they were too old to work, nor have I heard of stars, unable to work, finding themselves in a field of clover.

All of which does not take into consideration the callous reference which refers to a star as an old horse. Some writers do so much braying, that we are forced to place them in the classification of jackasses, and for a jackass there is no pasture when his back weakens under a load.

But to return to Sir Thomas Beecham, who has furnished the symphonic music for several British film productions. He was born at Liverpool in 1879, which should make him about seventy-two years old. He formed an amateur orchestra at Huyton, which he conducted in 1899, when he was about twenty years old, and in London, from 1905, where he enlarged his field of work. In 1906-08, he formed the New Symphony Orchestra, and in 1908 founded the Beecham Symphony Orchestra, with which orchestra he achieved such distinguished success, that from 1910, he conducted opera at Covent Garden, introducing many new compositions. Since 1915, he has conducted the London Symphony Orchestra.

Many years ago, I had the pleasure of an interview with Sir Thomas, whose knighthood came to him in 1916. I can remember how surprised I was at his remarks concerning the picture in which he conducted the London Symphony Orchestra. The title of this picture was, Those Whom The Gods Destroy. Sir Thomas was dissatisfied with the producer who did not permit the playing of enough compositions of the composer around whose life this screen story was written. But the producer of the picture, and his publicity representative, enjoyed what Sir Thomas had said. "That is Beecham and the public will love it, it is fine publicity for the picture," they said.

It is quite likely, that the BBC enjoyed the note which Sir Thomas directed to them, in respect to The Bohemian Girl, for it is reported, that on receipt of same, the offer was increased. Meanwhile, what Sir Thomas had written received an international press.

You may be interested to know, that the Offenbach opera, Tales of Hoffman, which Emeric Pressburger and

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"CYRANO" Points To Showmanship In Montreal

For the first Montreal showing at popular prices of "Cyrano de Bergerac," United Artists release of the Stanley Kramer production starring Academy Award winner Jose Ferrer, Princess Theatre manager Bob Shepherd and Tom Cleary, advertising-publicity director for Consolidated Theatres Limited, put on one of the most comprehensive and effective campaigns ever witnessed in Canada's largest city, according to Irving Herman, UA Canadian publicity director.

A full week in advance of the picture's opening, a contest seeking the Roxane of Montreal (the local lovely who most resembled Mala Powers, the femme lead of the film) was conducted by *The Herald,* English language newspaper. This promotion provided an average of 300 lines feature story space with accompanying one-column and two-column cuts from the picture, daily. Two days before opening, a one-column cut of Mala Powers with teaser copy on the contest appeared on the front page of the newspaper, next to the headline!

Promoted prizes for the winner included $100 cash; a week's vacation with a companion at Grossinger's N.Y. summer resort—all expenses paid; a screen test at the Montreal studios of Quebec Productions Limited; a 21-jewel Bulova Academy Award ladies' watch; six albums of Capitol records; and free lessons at the Arthur Murray Montreal dance studios.

Head and shoulder snapshot or photo clearly showing the resemblance of the contestants to the screen star was the only requirement for entering the contest. For those who had no photo or snapshot, arrangements were made with a leading photography studio to take FREE pictures of entrants producing a special coupon from the newspaper.

The Montreal Repertory Theatre presented Jose Ferrer with honorary life membership at a special long-distance telephone ceremony between Ferrer in Hollywood and MRT members gathered in the city hall office of Mayor Camillien Houde. All local radio stations billboarded the event in newscasts and other programs. All local newspapers gave advance space to the ceremony on the picture's opening day, and devoted important feature news space — with pictures — the following day.

Over 100 Bulova watch dealers gave important window displays tying in Ferrer's Academy Award with the watch of the same name. Stills from the film were displayed liberally at all jewelry stores.

All bookstores and news stands displayed special 22 x 28 posters promoting the local engagement with the Classics Illustrated Comic Book on "Cyrano" and the Bantam Pocket Book of the same title, accompanied by stills from the film.

Ogilvy's department store placed special newspaper ads featuring the Cyrano nose and the caption "A Nose For Values," twice during the run of the engagement.

Dupuis Freres, leading French language department store, devoted a main street window displaying stills from the picture, Academy Award Oscar standees, a blow-up of the pressbook cover in French, and several items of merchandise keyed to the slogan "Winners All."

A special book department floor and counter display plugged the picture and local playdates to the Classics Illustrated and Bantam books, with an extensive arrangement of stills.

Leading record dealers throughout the city set up special displays promoting the Capitol Record album, featuring in main speeches from the film, with full credits to the local engagement.

Three days before opening and for five full days, a man dressed as Cyrano paraded the main thoroughfares of Montreal. He was followed by three ladies in period costume wearing banners that read "I Love Cyrano." A man in ordinary street dress followed behind carrying a picket sign "Cyrano unfair to ordinary men — he has more of everything."

Radio played an important part in the campaign. Aside from CJAD and CFCF broadcasting the actual long-distance ceremony at the city hall, and re-broadcasting the event by transcription later the same day and again the following evening, all local stations played the Ferrer speeches on Capitol records in special programs, in addition to playing the transcribed spot announcements.

Teaser trailers were clipped to the beginning and end of the newsreel a full week in advance of the regular trailer showing at the Princess Theatre. Special action front sold the down-to-earth swashbuckling adventure of the Rostand classic.

TRADE headlines

Universal-Inter. Little Egypt world-premiere, Chicago, at Chicago Theatre, outgrosses Louisa at same house last year, $65,000 first week.

•

Compo sends appeal to U.S. Sec'y of Commerce against elimination of Industry's Essential rating.

•

A. Schwalberg, President Paramount Distributing sets $40,000 in cash prizes for winners of Paramount's Confidence Parade of 1951 — Sales Effort campaigns Sept. 2 through to Dec. 1.

•

Al Lichtman, 20th Century Fox heads Pioneers Annual Committee Dinner at Waldorf Astoria, New York, Nov. 15.

•

President Steve Broidy, Monogram, announces Aladdin and His Lamp — cinecolor.

•

Walter Wanger delays Flat Top production to commence shooting on Buccaneer of the Barrens as first Allied Artists-Monogram picture.

•

Arthur B. Krim, Pres. UA, announces 26 to 30 pictures, production program finished.

SHOWMEN! SEND YOUR ENTRIES IN NOW!

RAY PRESENTS

THERE is something very joyous in the entertainment which Moonlight Bay presents, a Warner Bros. picture, now in its third week at Shea's and the Eglinton Theatres, Toronto. On the evening I visited Shea's theatre, the theatre was filled to capacity, on a Thursday night of the second week.

The audience-reaction was one of happiness, with a good many audible laughs, and at the finish of the picture, as the audience left the theatre, there were smiling faces, and people stood about and chatted, recalling happy incidents in the picture.

As a matter of fact, I enjoyed this picture so much that I am going back again to see it. The stars are Doris Day and Gordon McCrea, but in addition to the fine work of these stars, the entire cast is conspicuous for fine work. The production is in Technicolor.

The story is a simple one, with no mystery, nor crime, nor complexes to solve, just an old-fashioned love-story with a modern angle, and one in which every girl would love to be The Girl, and every young boy would love to be the young Boy.

ANOTHER delightful picture, which I saw last week, at the University Theatre, Toronto, is the MGM, Arthur Loew production, Teresa, with Pier Angeli, John Ericson, as the stars, and Patricia Collinge, Richard Bishop, Peggy Ann Garner and Ralph Meeker. Teresa is being presented at the University and Nortown Theatres, and has been held over for a second week.

Here again, is a simple story, with a family-life background. It is all about a little Italian girl, and a GI, who fall in love with each other during World War II. In Italy, at first, the lovers have difficulties with the Italian family of little Teresa, and in America, where Teresa comes, the GI's mother makes it difficult for the newly-married couple, not because the GI's mother is the interfering in-law, but that mother-love for the boy gets in the way of the happiness of Teresa and mother's boy.

At the finish, we find our GI, his wife and their newly-arrived baby, in a furnished room, ready to embark on the venture of parenthood, on their own.

IT is a plaintive little story, on account of the youth of the bride, in a foreign country, among strangers, just learning the English language, and with a young husband learning to depend on himself to take care of his little family, and to make his own decisions.

Looking at this picture, you feel that you have been permitted to enter someone's home, and watch what is happening there. No one tries to emote, to strive for an effect, each player carries on naturally with each day's happenings, and the result is interesting and refreshing.

Pier Angeli is a charming actress, with a wholesomeness and freshness which were so much of the charm which we found in Ingrid Bergman, when David Selznick first discovered her in Sweden, and brought her to America in, Intermezzo.

AT the Imperial, Walt Disney's, Alice In Wonderland, is in its second week, and in this picture we again find the artistry which made Walt Disney's animated and nearly-human cartoons world-famous.

The Browning Version, is in its 15th week at Odeon's-Hyland Theatre. This is one of the very good English pictures which Torontonians love, the proof is fifteen weeks to date at the Hyland.

At the Odeon-Carlton, Jose Ferrer in, Cyrano de Bergerac, plays at popular prices, forerunner of its general release in Canada, and at the Victoria, MGM is presenting a re-release of San Francisco.

Coming soon, to the Victoria, is the Darryl Zanuck-20th Century-Fox production of David and Bathsheba, and I note an announcement that RKO's Kon-Tiki is coming to the Towne-Cinema.

At Loew's Uptown, MGM's, Strictly Dishonorable, is playing, with Ezio Pinza and Janet Leigh as its stars. This is an adaptation of the stage play by Preston Sturges, which was presented by Brock Pemberton and Antoinette Perry. Among the arias which Pinza sings is Veau D'Or from Faust.

THE Industry of Motion Pictures is really standing up on its hind legs, in its determination to defend itself from the many attacks to which it has been and still is subjected. Some of these attacks are the result of a desire by the author of them to attract attention, for there is a magic in the word, Hollywood, and a story about Hollywood generally gets published. Other attacks are the result of the imagination of the gossip-columnists, who must find something to gossip about to fill the space for which they are paid. Some of the attacks emanate from press-agents, who are of the opinion that it is better to be talked about, even unfavorably, than not to be talked about at all.

Some of the attacks germinate from half-baked truths, some have a foundation in the misbehavior of members of our Industry, the latter who forget their obligation to the public, and to the producers who have publicized their talents. But when we count the thousands of people, who are members of our Industry, those who misbehave are such a small percentage of this number, that this Industry should know how to deal with them.

BETWEEN you and me, the most damaging publicity, which this Industry has had, is not the result of the follies of some of its stars and players, but the result of all the publicity which was set into motion when the exhibitors and the distributors engaged in legal battles with each other, and when the Department of Justice, in the United States, commenced its Anti-Combine action against member-companies of our Industry, with the Separation Decree as its objective. Much equally damaging publicity followed the Committee on Un-American Activities, their interrogations and investigations.

Nevertheless, there are too many misinformed and Smart-Aleck writers, who write about Hollywood, after doing some so-called Research work, and others who write about Hollywood knowing that in such writing, they can get "away with murder."

But the chief blame lies within our Industry which provides a budget of fabulous millions for display advertising on pictures, on the making of stars through publicity, but which has never, until in very recent years, seriously considered the necessity to provide a budget for Public Relations.

AS for exhibitors, particularly those in smaller cities and towns, who know their publishers, or editors of local newspapers well enough to call them Tom, Dick or Harry, how few times do they visit with these publishers or editors in order to place a story with them concerning, not a star, or a picture, but a story concerning Motion Pictures.

I have often wondered, if some of these national magazines encourage members of our Industry to give them scenes from pictures, stories of stars, of directors, etc., waiting to build up a healthy advertising budget for their respective magazines, and when the advertising does not come fast enough, they speed it up by publishing stories which "damn with faint praise"?

Sounds like a legal form of blackmail, but neither you nor I are so naive to be of the opinion that such an objective is impossible.

You may argue, that theatres spend thousands of dollars on advertising in their local press the coming attractions,

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DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

Toronto and District

BILL PRESS

Team bookings are increasing in Toronto. Famous Players' Show of the Week has been featured at five theatres of this chain but six units of 20th Century Theatres also play the same double bill. The program topped by "The Texas Rangers" was shown at the Downtown, Mayfair, Scarboro, Glendale, Crest and State.

Four others, the Circle, Midtown, Odeon and Esquire, were combined for the presentation of "Apache Drums" and a second feature.

Four Odeon theatres, Fairlawn, Danforth, Humber and Christie, teamed up for two re-issues, "Stairway to Heaven" and "Black Narcissus."

Much of the success of the swanky annual summer horse show at Sutton, Aug. 9-11, was due to the promotional work of H. C. D. Main in behalf of the Kinsman Club there, of which he is a director. Dick, owner of the Simcoe Theatre, Sutton, is a director of the Motion Picture Theatres Association of Ontario.

The boxoffice success of the Turpin-Robinson heavyweight championship fight pictures from London released in Canada through Astral Films, has apparently given impetus to prizefight films at Ontario theatres.

Another picture to meet with favor is that of the heavyweight bout in the States in which Jersey Joe Walcott knocked out Ezzard Charles in the seventh round. This one drew nice crowds to the Savoy Theatre, Hamilton, and the Lyric Theater at Kitchener.

Angus MacCunn, manager of the headoffice real estate department at Famous Players Canadian Corp., finally got away for his annual vacation. He is a director of the circuit company.

President J. J. Fitzgibbons has been in California while vice-president R. W. Bolstad broke away for a stay in his native Minnesota.

The Drive-Ins have adopted some new patronage-inducement stunts of their own.

The Inter-City Drive-In at Fort William has a "Lucky License Night" every Monday for which prizes are awarded two customers whose automobile plates have the lucky numbers. This stunt is actually a tie-in with a local automobile firm.

The Sault Ste. Marie Drive-In conducts an entertainment feature called "Drivo" for cash prizes to open the evening's show. The game is similar to bingo.

At least two Ontario cities have cut in ahead of the Toronto engagement of "Showboat" which is due here at the time of the Canadian National Exhibition.

The picture has played both the Famous Players' Capitol Theatre at Windsor and Loew's Theatre London, to the tune of excellent reports.

The appointment by the executive of Don Gauld, supervisor of the J. Arthur Rank chain, to the board of Motion Picture Theatres Association of Ontario virtually means that Canadian Odeon has returned to the directorate of the organization.

Don Gauld is widely known around Ontario, is highly regarded and should make a good association director.

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BILL PRESS ..... Toronto, Ont.

Theatre Poster Service Ltd. To Feature Showmanship Accessories

Murray Sweigman, head of Theatres Posters Limited, Toronto, returned last week from New York after conferring with National Screen Service executives and announced that his firm had become the releasing agent for N.S.S. in Canada, with the exception of Quebec, for their specialty accessories and trailers.

This is the first time that N.S.S. special trailers and accessories have been made available in Canada as well as the new Framed Displayaways which are proving so successful in the U.S.A.

The deal arranged by Murray Sweigman through talks in New York with George Dembow, Vice-President in charge of sales for N.S.S., will also make available any additional specialty accessories that N.S.S. will create for U.S. exhibitors.

The first of these are already in Canada dealing with three Twentieth Century-Fox films, Belvedere Rings The Bell, David And Bathsheba and People Will Talk.

The specialty trailers will help all Canadian theatre managers who are trying to sell the services of their particular theatre and who want to turn their screen into a vehicle for advertising and exploitation. One that many managers could use to good advantage is the one dealing with Labour Day.

Mr. Sweigman also reported that special Christmas Standees and posters in full colour are now available for display in theatre lobbies. These lend themselves especially to the sale of Christmast gift theatre ticket books.

This link with National Screen Service will help to give greater impetus to the current campaign for greater showmanship by local theatre managers across the entire country.

MURRAY SWEIGMAN

SHOWMEN! SEND YOUR ENTRIES IN NOW!

RAY PRESENTS

(*Continued from Page 3*)

and those which are currently playing, but notwithstanding, movie critics of these newspapers search out every weak spot in a picture to magnify such weakness.

You may argue, that not all pictures are worthy of praise, but again, between you and me, how many times have you heard an exhibitor say, "that picture stinks?" and he is not talking to himself.

DESPITE the freedom of the press, does it not seem ironical, that an exhibitor, and a producer should spend thousands of dollars advertising a picture on one page of a newspaper, and on another page, the movie critic should tell the public to stay away from the picture if they do not wish to be disappointed and bored? Perhaps, there is something wrong with my way of thinking, but that kind of a situation is a source of amazement to me.

Take the Coughlan story in, Life, Aug. 13th issue, on its front page there was Martin and Lewis, "Top Money Act In Show Business." On page 57, there was almost a full page-picture of the comedians performing on the fire-escape of a theatre, to a madly cheering crowd of spectators.

There is a story of the success of these two stars, and a report that after four weeks of personal appearances, these Paramount comedians earned $260,000 in theatres, "establishing themselves as the highest paid act in show business."

The story, with pictures, continues on pages 58-59-60, which is wonderful publicity for these stars, and "That's My Boy," a Paramount Picture. The story continues with TV flashes on pages 65 and 66, and again I say this is wonderful publicity, and you wonder how the magazine can afford to give away so much space, or did they?

BUT on page 102, you have the double-page heading to which I referred in the previous issue of *The Digest*, "Now It Is Trouble That Is Supercolossal In Hollywood," and the story which tells us that, "the moving picture business keeps going downhill." You have several pictures of closed theatres, and this Movie story is to be found on ten pages.

In this Aug. 13th issue, there is not one page of Motion Picture advertising, unless Martin and Lewis paid for their front cover.

In the Aug. 6th issue, there is about two-thirds of a page on, That's My Boy, and Welch's Grape Juice, has a page, in Color, of Alice in Welchland. There is a page, in color, called Hollywood Sunset, with a story that Allan Grant is painting the yellow color for MGM, in connection with a picture, Malaya. There is a reprint of a portrait of Rita Hayworth by Bob Landry, from Life, Aug. 11th. 1941, with a caption, What's In A Picture —

July 30th issue, there is a front cover of singer Gary Crosby, who is the son of Bing Crosby. There is a story on page 37, with pictures captioned, "Gary Crosby Turns Into Second Groaner," and there is Bing and his four sons. The story continues on pages 38-40. There is a full page in color of the dancers Marge and Gower Champion, with mention of Metro-Goldwyn-Mayer's, Show Boat, and if this is a paid advertisement, it is very, very clever. If it is free, it is still very, very clever.

FOLLOWING the Gary Crosby front page and story, on July 30th, the Aug. 6th issue with Martin and Lewis' two-thirds page advertisement, is the Martin and Lewis front page picture, their story, and the much-discussed Motion Picture blast. I cannot be arrested for thinking, providing I do not think out loud, or write what I think about what Life was thinking when it published the Coughlan Story and why!

William Randolph Hearst is dead, at the age of 88. Death came to him at his Beverly Hills home, on Aug. 14. The Hearst newspapers, which editorial policy he directed, to the time of his death, took an active interest in Motion Pictures. I can remember the formation of International Films, about 1920, and the Cosmopolitan Productions in which Marion Davies, a Ziegfeld Follies beauty, was a star.

The Marion Davies' pictures were fine productions, lavishly mounted, but I do not believe that they paid off at the box-office. It is reported that Hearst lost many millions of dollars in his motion picture endeavors to make Marion Davies an important star.

It has been said, that the picture, Citizen Kane, in which Orson Welles starred, was based on the life of William Randolph Hearst. This picture was not commercially successful, but it was a fine picture, in which Orson Welles did magnificent work.

IT has been alleged, that Hearst was the Father of Yellow Journalism, his newspapers were barred from Canada, for some time due to his anti-British attitude, particularly during World War I, but when the U.S. joined the Allies as a fighting nation, Hearst's newspapers dropped their anti-British policy.

Despite his many battles in the world of newspapers and in politics, it has been said, that many of the battles which he fought, through his newspapers, were progressive, as for example, his newspapers fought for an eight-hour working day, for the direct election of senators of the United States, for postal savings bank, for women's suffrage, for anti-trust legislation, for municipal ownership of certain utilities, against government graft, but when his name was up for the presidential nomination, at the Democratic convention in St. Louis, the nomination was given to Judge Alton B. Parker, which was a great disappointment to Hearst.

His father, George Hearst, a former U.S. senator from California left him a vast fortune, about $25 millions, for he was an only child. Born in San Francisco, it is said that he started to revolutionize American journalism with the San Francisco Examiner, a newspaper, which in 1887, was on its last legs.

Hearst introduced red headlines and the use of big black type, pioneering this form of make-up used by newspapers, today.

Entering the New York field of journalism, Hearst battled Joseph Pulitzer for supremacy, in Sunday editions, for at that time the Pulitzer *World* was the most popular Sunday paper.

HEARST commenced to work on the staff of the Pulitzer Sunday *World* and, secured the services of Arthur Brisbane, Pulitzer prize editor, Richard F. Outcault whose Yellow Kid comic strip was an important feature.

Pulitzer hired another artist, George B. Luks, who introduced a Yellow Kid comic strip, and these two yellow kids provided the caption, and were the origin of, Yellow Journalism.

Hearst had been accused of starting the Spanish-American War, for at the time of the Hearst-Pulitzer circulation-battle, there was a Cuban insurrection. For two years, the newspapers made war with paper and with ink, until President McKinley, of the United States, who was later assassinated, yielded to this warmongering, which had incited the public into demanding a War.

Walter Winchell, the late Damon Runyon, Gene Foster were all associated with the Hearst press, and Luella Parsons is, also, identified with Hearst's publications. It is said, that in, The Front Page, the leading character, the managing editor, was modelled after one of Hearst's most famous associates.

WHEN President Truman dispensed with the services of General Douglas MacArthur, last Spring, all the front pages of the Hearst publications carried an editorial dictated by Hearst, the caption which was, Made In England, and which deprecated the U.S. foreign policy.

About twelve years ago, when Hearst was seventy-six, he weathered a financial crisis by consolidating his newspapers, selling his radio stations and his art treasures, the

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DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

BEST BUSINESS IN YEARS AT BROADWAY'S CRITERION!

SENSATIONAL in Chicago, Washington, Boston, Providence, Denver, Kansas City, New Orleans, Baltimore . . . and 60 other openings! . . . Theatres everywhere using long-closed balconies and extra boxoffices to accommodate the biggest crowds since "Cinderella"! . . . As one happy showman puts it: "Exhibitors who dream with 'Alice' will make a fortune" . . . How about *YOU*?

THE ONE AND ONLY

WALT DISNEY'S

ALICE IN WONDERLAND

The All-Cartoon Musical Wonderfilm

COLOR BY TECHNICOLOR

Distributed by RKO RADIO PICTURES

. . . and the big companion attraction is WALT DISNEY'S *latest True Life Adventure,* "NATURE'S HALF ACRE", *Print by Technicolor.*

COPYRIGHT
WALT DISNEY
PRODUCTIONS

RAY PRESENTS

(Continued from Page 5)

latter which he had collected in many countries, for many years.

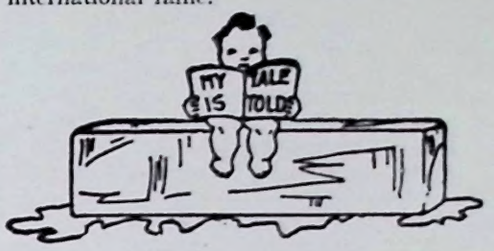
IT was said that in collecting art-treasures, Hearst's representatives, also, collected political and state secrets, which gave his newspapers valuable scoops.

But Hearst made a come-back. What his Estate is worth, today, we do not as yet know, but at its peak it was estimated at $200,000,000. Those, who visited his ranch at San Simeon describe it as an Arabian Thousand Nights' story, for where Hearst dwelt, he was monarch of all which he surveyed. A view of the Pacific Coast, for a stretch of fifty miles, covers a crest of hills where, on the hillsides, living in freedom, are zebras, kangaroos, bison, buffalo, and many varieties of animals all members of Hearst's private zoo.

Many stories have been written of his Art Treasures, which not only filled his many homes, but many warehouses and storage buildings. William Randolph Hearst leaves a widow and five sons, the latter who were at his bedside when he died, William Randolph, Jr., George, John, David and Randolph.

A statement made by William Randolph Hearst, Jr., and published in the New York *Journal-American*, addressed to the publishers and editors of the Hearst newspapers reads, "Will you please convey to the readers of the Hearst newspapers our pledge to continue to operate our father's publications as he guided us."

Louis Jouvet, leading French stage, screen star and producer recently died in Paris. Jouvet was an outstanding artist of international fame.



RKO to Release Thirty-Six Major Films

RKO Radio Pictures, Inc., will release during the 1951-52 season, just starting 36 major feature films of which 18 will be released throughout the remainder of this calendar year, according to Ned E. Depinet, President, representing the most ambitious program in RKO's history.

The titles, stars, directors and producers of the new season's program were announced at a meeting of the company's division and district sales managers Aug. 14th at the Waldorf Astoria Hotel. The pictures include the productions made by RKO at its two Hollywood studios under the supervision of Howard Hughes, Managing Director-Production, and those of a number of leading independent producers releasing their films through RKO. These include Walt Disney, Samuel Goldwyn, Jerry Wald, Sol Lesser and Norman Krasna, Edmund Grainger, Howard Hawkes and Edward Lasker, Sol Lesser, Ida Lupino and Collier Young, King Brothers, Joseph Kaufman, Gabriel Pascal, Irwin Allen and Irving Cummings, Jr.

All of the 36 films, Mr. Depinet said, are either completed or in various stages of production. Twelve are in color. The RKO releasing season starts with July and runs until June 1952. The program includes Walt Disney's "Alice In Wonderland" now playing in many cities, John Wayne and Robert Ryan in "Flying Leathernecks" an Edmund Grainger Technicolor production of the U.S. Marines which had its world premiere in Chicago, Aug. 13th and "His Kind of Woman," starring Robert Mitchum and Jane Russell, which is opening in New York and other cities this month. The first two films from the Wald-Krasna Company, the recently organized unit with a five year, fifty million dollar production schedule are "Behave Yourself!", starring Farley Granger and Shelley Winters and to be seen in September and "The Blue Veil," starring Jane Wyman, coming early in November. Two additional Wald-Krasna pictures, "Clash By Night" with Barbara Stanwyck and Paul Douglas, and "The USO Story" starring Tony Martin, are definitely on the current program with other Wald-Krasna pictures likely for release in the new season.

Another top budget picture coming before the end of the year is Samuel Goldwyn's "I Want You," promised as the successor to his Academy Award Winner "The Best Years of Our Lives." It stars Dana Andrews, Farley Granger, Dorothy McGuire and Peggy Dow. Shortly thereafter, the long anticipated "Jet Pilot," which has been in production for more than a year under Mr. Hughes' personal supervision and is promised as the greatest air film of all time. John Wayne and Janet Leigh are starred in the Technicolor aviation epic.

Depinet told the convention that with pictures of this calibre, which are typical of the entire year's program, RKO would have not only the greatest array of big and important attractions ever offered the public by his company in a single year but would be in the forefront of the motion picture industry's trend in the making of more and more high quality pictures.

ALICE IN WONDERLAND

Six national magazines have prepared direct-mail letters promoting Walt Disney's latest RKO Radio release, "Alice In Wonderland."

Cosmopolitan is making a mailing that includes 5,000 exhibitors, calling their attention to the all-cartoon feature. A similar letter is being mailed to 2,000 exhibitors and several thousand other interested parties by Life. Letters are also going out from Redbook, Colliers', Saturday Evening Post and Woman's Home Companion. Alice In Wonderland is now in its second week at the Imperial Theatre, Toronto, one of Famous Players top showcases in Canada.

Prairie News

By BRUCE PEACOCK

T. H. Hunt, chairman of the Lion's Club committee in charge of "Jungo," a bingo-type game operated at the Green Acres drive-in, Lethbridge, Alta., received a summons from the R.C.M.P. charging him with "unlawfully keeping a gaming house contrary to provisions of the Criminal Code of Canada," according to a news story in the Calgary Herald, Aug. 8.

"Jungo" is being played in outdoor theatres in other Alberta centres under auspices of service clubs with the receipts going toward the welfare work of the clubs.

Fire of unknown origin damaged a tool shed at the Chinook Drive-in theatre, Calgary, recently and destroyed a number of car speakers and winter heaters. The fire, which occurred in the late morning, burned wires to the transformer and cut off power to the theatre but movies were presented as usual at night. Damage was not estimated.

A new air conditioning unit has been installed in the Broadway theatre, Regina, at a cost of approximately $20,000. The system provides complete automatically controlled heating as well as cooling of the entire theatre. It was installed in the basement of the theatre over a period of three months without any of the walls having to be torn down and without disturbing the patrons.

Jack Zaitzow's Roxy theatre, Melville, Sask., now boasts a complete redecorating job and air conditioning.

In Calgary, an official of the North Hill Kiwanis Club, whose organization operates a bingo game at the Chinook Drive-in theatre, said the Lethbridge case was a test case and until the outcome was known his organiaztion would continue operating the bingo game.

25th Anniversary of Warner Bros. Talking Pictures

Warner Bros. recently marked the 25th anniversary of the company's first showing of commercially successful talking pictures. It was just 25 years ago, on August 6, 1926, that Harry M., Jack L., Albert and the late Sam Warner presented their first program of sound films at the old Warner Theatre, Broadway and 52 Street, New York.

The premiere program which ushered in modern commercially successful talking pictures began when Will Hays, then president of the Motion Picture Producers and Distributors of America, spoke from the screen. He was followed by such performers as the New York Philharmonic Orchestra, Mischa Elman, Marion Talley, Efrem Zimbalist, Harold Bauer, Roy Smeck, Giovanni Martinelli, Anna Case, the Cansinos and the Metropolitan Opera Chorus. The New York Philharmonic, under the direction of Henry Hadley, was also heard playing the synchronized musical accompaniment for the feature picture, "Don Juan," starring John Barrymore.

In the 25 years since the Warners' first talking picture presentation, the American motion picture industry has consistently maintained its position of world leadership, and Warner Bros. has written its name indelibly in the development of modern communication.

The current celebration of the silver anniversary of Warner Bros. talking pictures is being highlighted by the issuance of a record number of outstanding productions. The anniversary schedule, which began with Alfred Hitchcock's "Strangers On A Train," starring Farley Granger, Ruth Roman and Robert Walker, also includes these eagerly awaited motion pictures:

"Force Of Arms," the great romantic drama of World War II, starring William Holden, Nancy Olson and Frank Lovejoy, directed by Michael Curtiz.

"A Streetcar Named Desire," Charles K. Feldman's production of the Pulitzer Prize-winning Tennessee Williams success, starring Vivien Leigh and Marlon Brando, under the direction of Elia Kazan.

"Captain Horatio Hornblower," starring Gregory Peck and Virginia Mayo in the Technicolor picturization of the C. S. Forrest best seller.

The Warner Bros. celebration of their 25th anniversary of commercially successful talking pictures is taking place at a time when the use of sound film is more widespread than ever before. Vital records of the day-by-day history of the world, training films for the armed forces, research and experimental aids for doctors and scientists, all employ the magic celluloid of pictures that talk.

The Warner company, from the moment it electrified the world in 1926, has been a pioneer and trend starter in the motion picture business. Its record of hits, which won for it from the New York Times some years ago special praise for "combining good citizenship with good picture making," has ranged from musicals like "Yankee Doodle Dandy" and "This Is The Army" to front-page dramas such as "Public Enemy," "Caged" and "Casablanca."

The three Warner brothers, who with their late brother Sam helped make possible the 1926 program, are among the founders of our present-day motion picture industry. They began in the business more than 45 years ago. Harry, the oldest brother, is the president and chairman of the board of Warner Bros. Pictures. Jack L. Warner is vice-president and executive producer and Major Albert Warner is vice-president and treasurer of the company.

The 25th anniversary celebration will continue until the end of the year.

Warner Bros. Star Visits Canada

Dennis Morgan, Warner Bros. star, who recently returned from a three-week excursion into Canada, was hailed in a letter to the studio by the Canadian Minister of Mines and Resources, John McDiarmid, as "the best damn ambassador of goodwill since Will Rogers was out in these parts." Morgan was guest of honor at the Flin Flon Trout Festival, besides stopping off at Winnipeg and The Pas, and emced and sang.

He was interviewed in his suite at the Fort Garry Hotel, Winnipeg, by press and radio.

At 9:30 to 10:15 a.m. he visited the children's hospital; 10.30 to 11.30 he gave a personal appearance at Hudson's Bay company store where feminine hearts beat a good deal faster on that famous morning. The reason, of course, was husky Dennis Morgan who started out on a schedule of personal appearances in Winnipeg.

Dennis Morgan stopped in the middle of his evening's busy schedule of personal appearances in Winnipeg to say that if he has his way, he'll be making a moving picture about Robbie Burns.

If a Warner Brothers' executive walked up to him tomorrow and said: "Dennis, we're prepared to give you the role you've always wanted to play," the husky Mr. Morgan wouldn't hesitate for a split second. He would say, "Robbie Burns," and he's sure that it would be a story which would bring the fans flocking into the theatres where it played.

The Scottish bard wrote poetry for the people, he says, and he wrote some darn good songs, too. This would be right up Mr. Morgan's front driveway, because he's been singing ballads and emoting for a long time now — ever since Mary Garden, the opera singer, discovered him when he was Stanley Morner of Wisconsin. "Why, I've been trying for years to get them to make a story about Burns," said Dennis.

A valet walked in to collect a pair of trousers which Dennis wanted to be pressed. "If there's any gold in it, save it," he laughed at the valet, mindful that he's just come back from a fishing trip to Flin Flon.

"Great country," he remarked, and then he went on to say that the Burns idea tied right in with his theory that musical movies are fine, but they need stronger stories to carry them. He has just finished one which he thinks will be good. It is called Painting the Clouds with Sunshine. He thinks he has been very fortunate in that he has been able to mingle non-singing and singing roles. There was a crowd of admirers watching him all the time. He greeted them and shouted to them as he waved his hand. They waved right back to him and cheered too. There's a man who has friends . . . plenty of them. He returned to Hollywood the next morning.

Exhibitors Attention

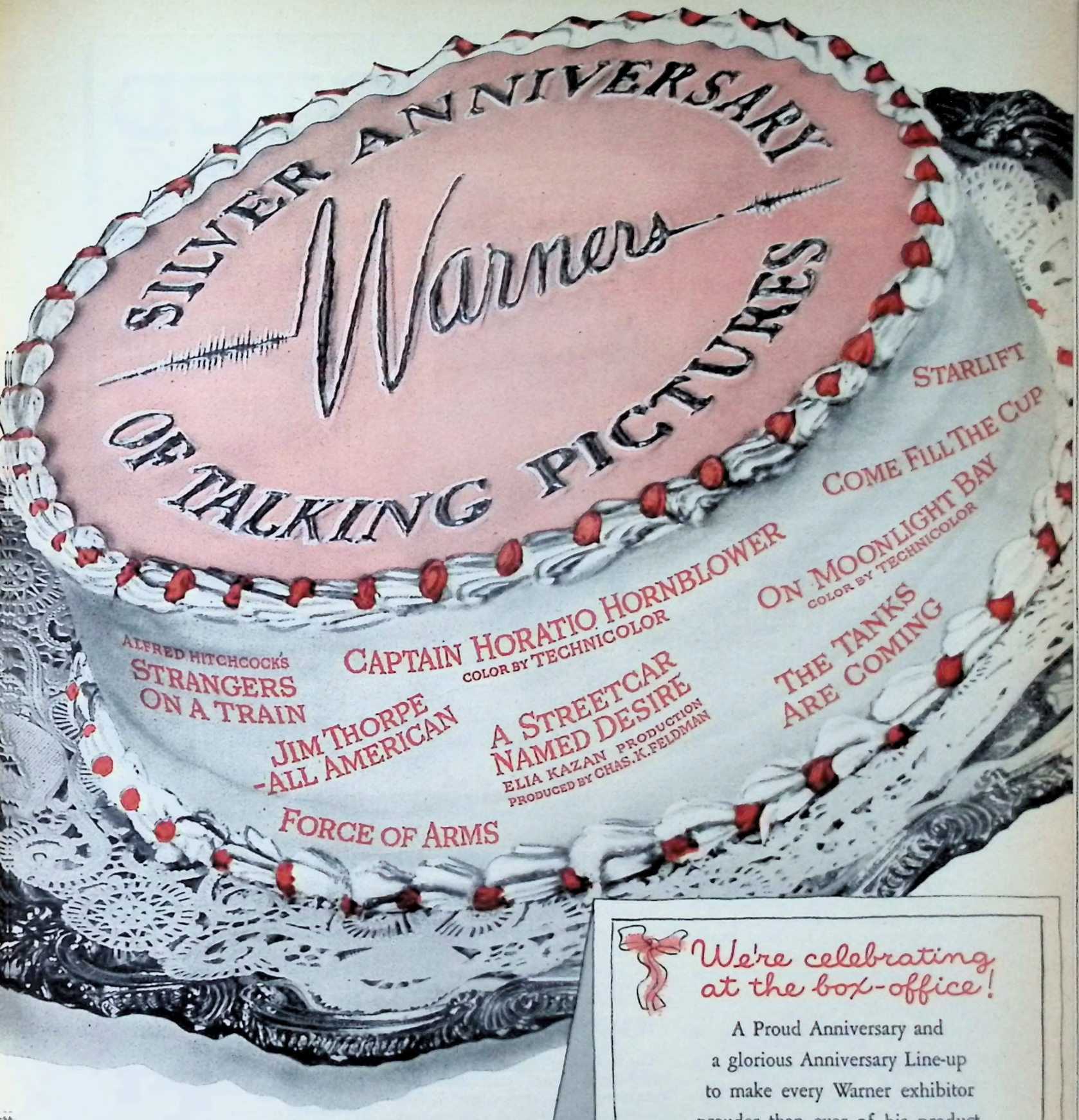
THE 11th ANNUAL

Showmanship Contest

closes AUGUST 31st

ALL SHOWMANSHIP CAMPAIGNS
AND PICTURES MUST REACH THE DIGEST
OFFICE BY MIDNIGHT AUGUST 31ST.

DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st



We're celebrating at the box-office!

A Proud Anniversary and
a glorious Anniversary Line-up
to make every Warner exhibitor
prouder than ever of his product,
his industry and the pleasure
he brings his community.

Sir Thomas Beecham

(Continued from Page 1)

Michael Powell have adapted for the screen, has the Royal Philharmonic Orchestra as musical asset, under the baton of Sir Thomas Beecham.

While a member of the U.S. film press writes of stars over forty, as "aging stars which have been sent to pasture," Sir Beecham, at seventy-two, conducts an orchestra for an opera and ballet-film, so successfully, that this picture is now in its fourth month at the Bijou theatre, New York, where it is playing to capacity business, all seats reserved, twice daily, with extra shows on Saturday, Sunday and holidays. Without the music of The Tales of Hoffman, the singers and the dancers could go to pasture.

Returning to the subject of language, here is a choice assembly of words, "Nothing Like A Dame To Hypo B.O." which means that women artists increase attendance, but here is another expression which I do not understand, what is an ensemble cheesecake? Is it cheesecake with pineapple which one can purchase in New York at Lindy's? It cannot be that kind of cheesecake, since it is used in connection with production shows.

Well, boys and girls, "Come-on over to my house," and listen to this quotation from Love's Labour Lost, as written by William Shakespeare, "They have been at a great feast of languages and stolen the scraps." Today, this sentence would be expressed in these words, "They're talking a lot of crap."

I am happy to note that in production, our producers are not afraid of language, for in the screen production of David and Bathsheba, which I have not as yet seen, but of which I have been told, there is much dialogue, and the use of a beautiful flow of words, which one finds in the Second Book of Samuel.

Where can one find more beautiful language, and a more inspiring theme than we find in the 23rd Psalm, to which Gregory Peck, as King David, gives utterance?

"The Lord is my shepherd; I shall not want.

He maketh me to lie down in green patures; he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil;

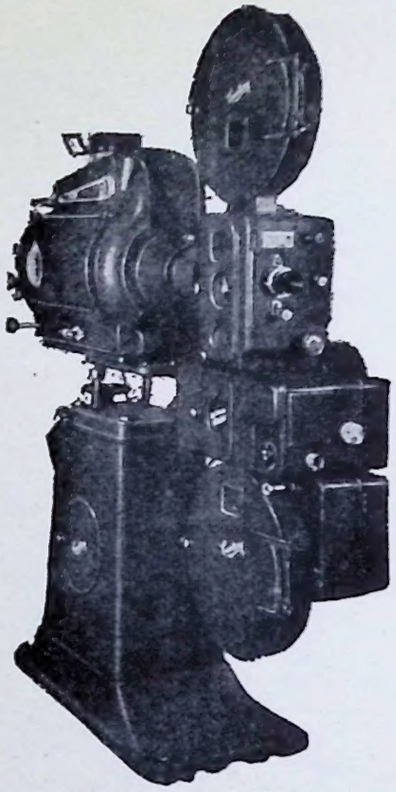
For Thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever."

Here is language dressed in thought, in faith and in inspiration. Here is the language to which Ralph Waldo Emerson referred, when he said, "Language is a city, to the building of which every human being brought a stone."

SELECTED



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STEREOSCOPIC SHOW

at the

CANADIAN NATIONAL EXHIBITION

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VANCOUVER NEWS

JACK DROY

The ball is rolling again for Sunday entertainment and sports in Vancouver. The Trades and Labor Council of B.C. backed a move that will ask the City Council for another plebiscite in December, reviving the blue law controversy. A speaker termed the present blue laws "antiquated," and criticized the plebiscite held last year as a "ridiculous farce that wasted taxpayers' money." The vote last year was only defeated by a slim majority, although the question was for a wide-open Sabbath.

M. S. Jucey had started construction of a theatre in Edmonton's Southside which will seat 450. Nick Sack is building the first moving picture show in Wishart, Saskatchewan. Jack Stone has sold his 450-seat Park Theatre at White Rock, B.C., to Jules Petrovitch, former prairie exhibitor. The Paramount Auto-Vue. Drive-in Theatre at Burnaby, near Vancouver opened this week. It will accommodate 700 cars, and 300 walk-ins.

Herb Wolfe, who was with Odeon circuit four years ago is back with the chain again and was appointed manager of the Olympia, local suburban house. Ken Mayo from the West Vancouver Odeon Theatre is the new assistant manager at the downtown Vogue here. John Girvan, owner of Girvan Studios, has left for a trip to his native Scotland.

SHOWMEN! SEND YOUR ENTRIES IN NOW!

CAPITAL STORY

By BILL McLAUGHLIN

Janine Fluet, lively young French-Canadian housewife and mother, has changed her domestic chores for her first stellar movie role. The 23-year-old librarian and wife of parliamentary translator Clement Fluet is now at the St. Hyacinthe studios of Quebec Productions playthe role of a nun in Le Rossignal et Les Cloches (The Nightingale and the Bells) under the direction of M. De La Croix, who was brought from France for the new Canadian-made film. The lissome Janine won her original contract with Quebec Productions when she outdid some 1,500 entrants to win first place in the Miss Cinema Contest of 1950.

Bob Maynard, operator and manager of the Francis Theatre, announces a complete new Simplex sound system has been installed in the popular Dalhousie street house. Bob is now advertising his theatre as The New Improved Francais.

Casey Swedlove is extending his many business enterprises, in and out of show business. Coming to Ottawa from Cardinal, Ont., where he owned and operated a theatre, Casey took over Ambrose Nolan's lease on the Little Theatre just before the end of the war. His new Linden Theatre was completed in time for operation with the end of his lease on the Little Theatre and has been a most successful venture down through the years. Several months ago Casey acquired a popular dine-and-dance spot on the busy Prescott Highway, renovated inside and out, renamed it "Miss Carleton," installed Louis, formerly of Lindy's Restaurant, New York City, as chef, and introduced a number of other features to take care of increasing patronage. The Ottawa showman's latest theatre addition is the Glebe, an Odeon unit which he has taken over in partnership with Hyman Bessin, another well-known Ottawa business man.

Barney Simmons, manager of the Twentieth Century Bank street unit, the Imperial Theatre, is going all out in his advance advertising campaign on Streets of Sorrow. This bold adult story of Ladies of the Evening is scheduled to open the coming week-end.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Third Week. Alice in Wonderland (RKO) Technicolor.
LOEW'S
He Ran All the Way (UA) with John Garfield and Shelley Winters.
UPTOWN
Strictly Dishonorable (MGM) with Ezio Pinza and Janet Leigh.
SHEA'S & EGLINTON
Third Week. On Moonlight Bay (WB) Technicolor with Doris Day and Gordon MacRae.
UNIVERSITY & NORTOWN
Second Week. Teresa (MGM) with Pier Angeli and John Ericson.
ODEON-CARLTON
Cyrano de Bergerac (UA) with Jose Ferrer and Mala Powers.
HYLAND
15th Week. The Browning Version (JARO) with Michael Redgrave and Jean Kent.
VICTORIA
San Francisco (MGM) with Spencer Tracey and Jeanette MacDonald.
TOWNE CINEMA
Second Week. M (Col.) with David Wayne and Luther Adler.
BILTMORE
Paris Underground (Alliance) and Abilene Town (Alliance).
SAVOY
Never Trust a Gambler (Col.) and The Sun Sets at Dawn (UA).
DOWNTOWN
Frustration (Astral) and Gypsy Fury (Astral).

WINNIPEG

CAPITOL
The Frogmen (20th-Fox) with Richard Widmark and Dana Andrews.
LYCEUM
Lightning Strikes Twice (WB) with Ruth Roman and Richard Todd.
MET
Third Week. Show Boat (MGM) Technicolor with Kathryn Grayson and Ava Gardner.
ODEON
Second Week. Cyrano de Bergerac (UA) with Jose Ferrer and Mala Powers.
GAIETY
Seventh Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.
DOMINION
Second Week. The Admiral Was a Lady ,UA) and Experiment Alcatraz (RKO).
GARRICK
Apache Drums (E-U) Technicolor with Stephen McNally and Coleen Gray.
VALOUR
Lost Horizon (Col.) with Ronald Colman.

CALGARY

CAPITOL
Alice in Wonderland (RKO) Technicolor.
PALACE
Peking Express (Para.) with Joseph Cotten and Corinne Calvet.
GRAND
Air Cadet (E-U) with Stephen McNally and Gail Russell.
UPTOWN
He Ran All the Way (UA) with John Garfield and Shelley Winters.
STRAND
Hard, Fast and Beautiful (RKO) and Jungle Headhunters (RKO).

MONTREAL

CAPITOL
Second Week. The Frogmen (20th-Fox) with Richard Widmark and Dana Andrews.
LOEW'S
On the Riviera (20th-Fox) Technicolor with Danny Kaye and Gene Tierney.
PALACE
Alice in Wonderland (RKO) Technicolor.
SNOWDON-OUTREMONT
Vendetta (RKO) with Faith Domergue and George Dolenz.
PRINCESS
Peking Express (Para.) with Joseph Cotten and Corinne Calvet.
ORPHEUM
Jesse James (20th-Fox) and The Return of Frank James (20th-Fox).
IMPERIAL
Cattle Drive (E-U) Technicolor with Joel McCrea and Dean Stockwell.
AVON-STRAND
Little Big Horn (Cardinal)
LA SCALA
Officer and the Lady (Carmela) with Doris Duranti (Alliance).
CHAMPLAIN
Duel in the Sun (SARO) Technicolor with Gregory Peck and Jennifer Jones.
AVENUE
Elizabeth of Ladymead (JARO) Technicolor with Anna Neagle and Hugh Williams.

VANCOUVER

VOGUE
The Secret of Convict Lake (20th-Fox) with Glenn Ford and Gene Tierney.
STUDIO
Brief Encounter (E-L) with Celia Johnson and Trevor Howard.
CAPITOL
THIRD WEEK. Show Boat (MGM) Technicolor with Kathryn Grayson and Howard Keel.
STRAND
Passage West (Para.) Technicolor and Star Spangled Rhythm (Para.)
ORPHEUM
Second Week. That's My Boy (Para.) with Dean Martin and Jerry Lewis.
INTERNATIONAL CINEMA
No Questions Asked (MGM) and Up in Arms (RKO).
PLAZA
The Dark Man (JARO) and Little Big Horn (Cardinal).
PARADISE
13 Rue Madeleine (20th-Fox) and Show Them No Mercy (20th-Fox).

Gregory Peck To Star In U-I Film

Gregory Peck has been signed by Universal-International to star in Rex Beach's, The World in His Arms, it was announced by the studio. The picture will be filmed in Technicolor as the biggest project undertaken by U-I in recent years.

At the same time Raoul Walsh, who has directed some of the industry's most important outdoor productions, was assigned to direct the picture, a portion of which will be filmed in its actual locale in Alaska.

SAINT JOHN

CAPITOL
Passage West (Para.) Technicolor and The Great Plane Robbery (Col.)
PARAMOUNT
The Frogmen (10th-Fox) with Richard Widmark and Dana Andrews.
STRAND
THE PRINCE WHO WAS A THIEF (E-U) Technicolor with Tony Curtis and Piper Laurie.

DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

Allergic to Camels

Johnny Sands found this out during the first days of filming on Walter Wanger's elaborate new Cinecolor production for Monogram, "Alladin And His Lamp," in which he is co-starred with flashing-eyed Patricia Medina.

During the early scenes Sands is working with desert camels, and almost as soon as he started, he noticed a rash developing on his hands. By the end of the day his palms were so swollen that he could not close his fingers, and the director had to change the action.

The Highwayman

Wanda Hendrix owns a book of which hers is the only copy in the whole, whole world.

It is an autographed edition of Alfred Noyes' well-known epic poem, "The Highwayman," which furnished the basis for Allied Artists' new Cinecolor picture of that name. Wanda is starred in it with Charles Coburn and Philip Friend.

DAVID AND BATHSHEBA — A MAMMOTH PROJECT

A little band of men gathered in the cutting rooms and recording chambers of the 20th Century-Fox studios, poring over several miles of Technicolor footage, compiled Darryl F. Zanuck's production of the never-before filmed romance of "David and Bathsheba," which will open at the Victoria Theatre, Toronto, early in September.

The picture was made in the USA because Zanuck felt today's Israel backgrounds would not be right for a Biblical story. There are too many modern white stucco houses near historic sites, and there are even hot dog stands overshadowing some of the places.

The largest order of sets and props in recent film history was assembled for the film, in which Gregory Peck and Susan Hayward play the title roles. Among them were the walls and gates of Jerusalem; the walls of besieged Rabbah, capital of David's enemies, the Ammonites; the king's palace, the Tabernacle of the Ark of the Covenant, and tent encampments of the warring hosts of Israel. Through these sets moved a cast of thousands, along with scores of dromedaries, asses, white oxen and horses. In all, more than 10,000 props were utilized, including war equipment, food for feasts, chariots, harps, tambourines, a throne and assorted house furnishings of the period.

Selected as technical director for the picture was Chester C. McGowan, international authority on Biblical history, archaeology and geography, who, as it happens, had never seen a movie studio before being hired for this job. Holder of six university degrees in a related field, the 73-year-old McGowan, who is now retired, has written six volumes and numerous articles on Biblical subjects.

Because there is no authentic existing description of ladies' apparel of 3,000 years ago, McGowan, working with the studio's designing department, had to invent his own fashions of the time. The neckline, for instance, could not appear modern, so he settled on a timeless low oval neckline.

A concomitant problem was how David should wear his hair. Neither the Bible nor historians say how the king's hair looked. The only thing the studio had to go by was Michelangelo's famous sculpture of David, showing his head covered with a mass of short wavy hair. After numerous photographic experiments, it was decided that Peck should wear his own — grown long.

The studio engaged in a ten-week, world-wide search for someone to play Goliath and finally found him in the person of Walter Talun, a professional wrestler known as "The Polish Angel," who is not without some thespian background. A native of Poland, he once attended the Polish Institute of Dramatics and was on the stage in that country.

The large cast of "David and Bathsheba" includes, in addition to Gregory Peck and Susan Hayward, Raymond Massey as the prophet Nathan; Irish actor Kieron Moore, making his American debut, as Uriah; James Robertson Justice, as Abishai, David's equerry; Jayne Meadows as David's wife who is relegated to the background by Bathsheba; and Francis X. Bushman, the old silent movie idol, who came out of retirement to play King Saul.

M.G.M. to Produce Forty Films Twenty in Technicolor

CLIMAXING one of the most successful and profitable years in its history, Metro-Goldwyn-Mayer is about to embark on the most ambitious picture-making schedule ever undertaken by any company, according to Dore Schary, vice-president in charge of production and studio operations.

Decision on this program and general studio policy was outlined in meetings presided over by Nicholas M. Schenck, president of Loew's Inc., and studio executive board at conferences of the east-west executives in Chicago several weeks ago.

Announcing that a minimum of 40 pictures, half of them in Technicolor, will be made in the next 12 months, Schary declared "the impressive line-up gives the studio the largest list of story properties, either completed or in final stages of preparation, in the long and distinguished history of the company."

"We take great satisfaction," he said, "in the knowledge that we have again in recent months delivered pictures that have contributed so materially to the upsurge of box-office returns in our industry. With this satisfaction comes a deep sense of responsibility and obligation. Our big and balanced program is designed to carry on our contribution by entertaining mass audiences which have become increasingly demanding and discriminating and by returning to exhibitor and maker a profit which brings with it security and honor."

At the present time, MGM Studio manpower is at the highest level ever, both in numbers and experience, and the company's full star, executive, producer, director and writer power, as well as its vast technical and artistic resources, will be utilized in the forthcoming productions.

Twenty-six pictures completed during the fiscal year now drawing to a close are still awaiting release. This list includes such potential box-office hits as "An American in Paris," "Texas Carnival," "Westward the Women," "Lone Star," "It's a Big Country," "Across the Wide Missouri," "Angels in the Outfield," Callaway Went Thataway," "Pandora and the Flying Dutchman," "The Light Touch" and the epic "Quo Vadis," which recently was accorded the greatest preview reception of any film ever made by the studio.

Jane Nigh for Rodeo

Jane Nigh is planning a one-week trip to Texas to attend three rodeos and familiarize herself with this form of Western entertainment she has never seen.

And for good reason.

She is set to star in "Rodeo," which before long will be filmed in Cinecolor for Monogram with Walter Mirisch producing.

Little Egypt

Universal-International's "LITTLE EGYPT" in Technicolor starring Mark Stevens and Rhonda Fleming, which had its World Premiere at the Chicago Theatre in Chicago August 3rd rolled up the biggest business over the weekend of any U-I picture to play the house topping the record breaking business of "Louisa" at the same house last year.

WHAT A
Gal!
She has a way with tricksters who deal from the bottom... and dames who don't know the score! You'll love her!
"ACCORDING TO Mrs. Hoyle"
starring
SPRING BYINGTON
with Anthony Caruso · Tanis Chandler · Brett King
From the exciting GOOD HOUSEKEEPING Magazine Novelette
A BARNEY GERARD Production A MONOGRAM RELEASE
Directed by JEAN YARBROUGH · W. Scott Darling and Barney Gerard
From MONOGRAM NOW...

DYNAMITE HITS THE SCREEN!

...WITH THEIR KIND OF LOVE!

JOHN GARFIELD SHELLEY WINTERS

...WITH THE HOTTEST BOXOFFICE TEAM IN THE BUSINESS!

...WITH THIS KIND OF WORLD PREMIERE!

HE RAN ALL THE WAY

PARAMOUNT THEATRE, N.Y.
LOEW'S THEATRE, TORONTO
Followed By Other Key Deluxe Houses Across Canada!

A ROBERTS PRODUCTION

with WALLACE FORD • SELENA ROYLE and Bobby Hyatt
Based on a novel by Sam Ross • Screenplay by Guy Endore
Produced by Bob Roberts

BOXOFFICE DYNAMITE thru

UA